

# THE METAPHOR, THE DICHOTOMY AND THE NARRATIVE.

**Abstract:** This article deals with the interplay between language and form. It deals with form as a 3-dimensional object, and therefore uses architecture, sculpture and products of industrial design as examples and sets focus on three concepts in our language associated with 3 aspects related to pictures and pictorial thinking.

The metaphor, the dichotomy and the narrative

The concepts can otherwise be termed as the comparison, the difference, and meaningful coherence.

They will be described both in connection with the normal verbal understanding of the phrases and linked to the artistic process and understanding of pictures and form. The aim is to gain a deeper understanding of the three aspects and their significance and use this to create new knowledge on 3-dimensional form.

In music and language we have a well-known and mutual theoretical model of the elements. We do not have a mutual theory of form, but a lot of elements. Knowledge of such models and theories are extremely relevant to education at university level.

This article does not postulate that it is the only way to understand form, but it indicates that our thinking in words and pictures are very much the same.

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## 1. INTRODUCTION.

Anyone who works with form and design very soon experiences that two- or three-dimensional images are paradoxical: on the one hand very real and incredibly expressive and on the other hand silent and as mute as a sphinx. Objects and space speak to us in a language without immediate words, but solely through their presence. Their silence puts our craving for unequivocal explanation to the test, but it simultaneously gives us room for an openness of mind, the possibility for interpretation and freedom for personal experiences - all of which are invigorating and stimulating.

Art is one of the most difficult things to explain and “analyze” unequivocally, and art often contains many “layers” of interpretation or explanation. Language and artistic form are two separate worlds despite them originating from the same source: The human mind. What came first? In the Bible’s story of creation it is written: In the beginning was the word: Logos, but there can be no doubt about the fact that we are strongly visually orientated. History shows us this – and even our wisdom originates from a picture: An apple on a tree.

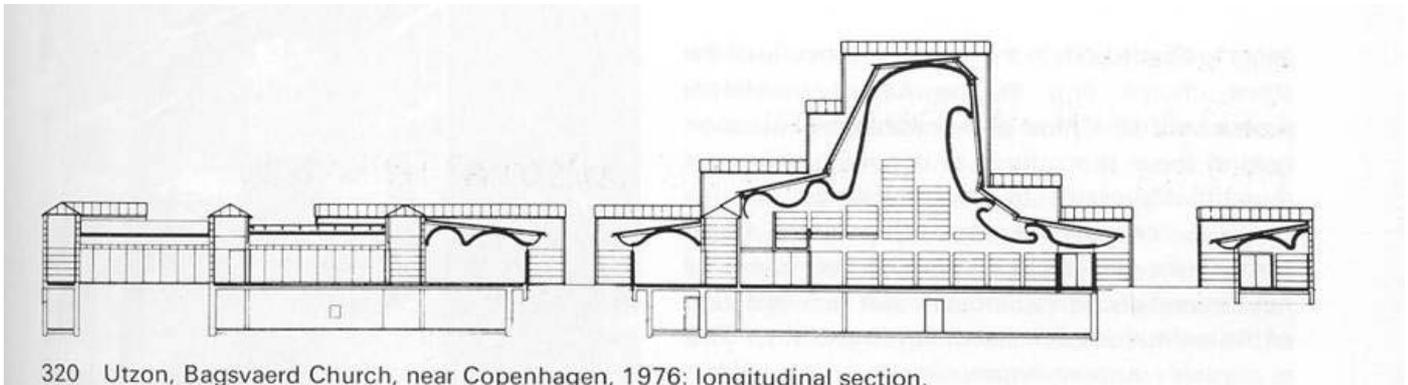
It is human nature to put words and concepts onto the surrounding world in an effort to extract a deeper understanding from it. The tendency is to move the experience from the immediate, the unspoken, to something of recognition through the use of language - for it is by way of concepts that things can be dealt with intellectually. The concepts of language do not fully cover the whole realm of reality due to the fact that not everything in the inner and outer world can satisfactorily be expressed with words. We, therefore, constantly try to conquer new areas of this “silent world”, which, for instance, one experiences in a highly refined manner when poets and authors use new metaphors. People think and speak in verbal concepts in order to understand and express themselves and the world around them. There are many different theories as to why this is so. Reference to this can be found in George Lakoff and Mark Johnson’s book “Metaphors We Live By” (Hverdagens metaforer). Here can be seen how the metaphor, i.e. the comparative explanation of a given problem, enables us in this way to move around the lingual “object” - just as one walks around a building or sculpture in order to see it from all sides. Artists are seldom scientifically schooled or systematic thinkers on an intellectual-lingual level. Many artists who work with images show a deep mistrust towards theoretical explanations of works of art. It also follows that pictures, paintings and sculptures can be regarded as a parallel language to the verbal one - an analogous language, but the basic methods have a common footing. On the other hand Lakoff maintains that without recognition of the importance of metaphor, one simply cannot understand or explain language.

When one experiences form one makes a subjective response to an object. To respond requires the ability to interpret the form as a whole taking into consideration how the different elements are arranged. We associate the object with all-ready known forms, to determine what it is. If the object is an abstraction or unknown – we associate more freely. Association is an intuitive and very fast way of deciding what

you see – but also a very important artistic tool for the imagination.

We cannot recognize the object if it is not different from its context. A tree in the open field is different from a tree in the wood. Contrasts make things clear in a relative simple way, and do also have the ability to create drama and tension. The

also whether they meet the requirements relating to describe artistic form. This article tries to clarify this. Let us begin to develop an understanding of these assertions by looking at how language uses imagery and then apply some of this verbal knowledge to the world of 3-dimensional form.



artist learns how to emphasize differences and create tensions. Seeing or experiencing an object is one thing. Understanding it is another. It is not so fast; it takes time because in understanding something we often need to take a lot of elements into consideration. This can be done on various levels. The professional artist or designer is trained to look carefully in order to experience, associate and understand the object. The professional are often able to “decompose” the object, like a musician who hears a piece of music and understand how it is put together from the various elements of music.

In music we have a well-known and mutual theoretical model of the elements. We do not have a mutual theory of form, but a lot of elements. Knowledge of such models and theories are extremely relevant to education at university level. First and foremost there is the need to create a common concept-framework for the more subtle aspects of form. This knowledge is important as it provides the students with the opportunity of methodically developing their own creativity through studies, work analysis and own exercises. In this article there is a close link between language and form, to point out the importance of imagery in language as a means of conveying comprehension.

The starting point for writing this article is the theoretical work of the writers Ph.D. thesis with the theme: “Opposites”.<sup>1</sup> The acknowledgement that the effect of contrasts is, among other things, an important and very useful tool for any artist, has led to an attempt to develop this more methodically. This has been done partly as a theory of form and partly as a pedagogical tool. This work has, in the mean time, also led to attempts at putting this model in a broader perspective - a setting which brings together some basic elements and structures.

So far this has led to a model which describes three ways of understanding form, which in some ways can be seen as a Hegelian method: “These, Anti-these and Synthesis”. In addition there are of course many other factors or points of views. In her book “Analysis of Space” (Rumanalyser)<sup>ii</sup> the Danish art historian Lise Bek refers to five aspects of analysis of form and space:

Function, Construction, Materials, Cultural and representative aspects (e.g. style), Perceptive and cognitive phenomena.

The question is whether we can regard the Metaphor, the Opposite and the Narrative as central or important aspects, and

**Fig.1 Utzon: Bagsvaerd Kirke. Metaphor of clouds used as design concept for the ceiling and design of the interior space.**

## **2. METAPHOR: THE LINK BETWEEN LANGUAGE AND IMAGERY.**

Comprehension of things is often built up by comparing one type of reality with another: this is called the metaphor. One can find similar elements of structure in the use of antonyms, but structures here are narrower and more limiting. Metaphors are based on a fundamental need to discover similarities and concurrence. The function of the metaphor is to give an understanding of a situation or concept through comparison. This implies that the metaphor contributes to a subjective relative understanding, rather than an absolutely objective one. Symbols are more abstract and often demand a specific knowledge to be understood. This article does not deal with symbols because the metaphor is the most direct link between image and language.

Metaphors can be regarded as pretty festoons, a type of lingual decoration and an enormous aid in enabling us to deepen our understanding of things. This latter reason is fruitful and relevant in connection with art, as many architects and artists incorporate metaphors in their work as a direct comparison or mental recollection. Within this sphere images appear from images. Imagery is used in language to give greater understanding of a situation, something that the more abstract lineal approach is not capable of. The most significant thing about the metaphor is its ability to stimulate recollection. The concepts of language call forth mental images to the receiver and these recollections can suddenly cause present-day situations to become clearer, when compared to an earlier experience. The new situation can be comprehended with the help of quite different, yet well-known, elements. Because the image is more detailed than many verbal descriptions, the metaphor can be seen as a shortcut to broader understanding. The image has a more open structure in that it gives the opportunity for individual interpretation. For some artists and architects this is a common method in their work, due to the fact that artistic work is both creative, as well as being founded on personal experience. Own personal images from the past are interwoven with the shared cultural imagery. Furthermore, the use of the pictorial metaphor reveals an important capacity of the human mind. The use of pictures helps us to a deeper - and holistic - understanding and awareness of things.



**Fig.2 Top: A. Castiglioni: Taraxacum .Left: P. Starck: Ará . Right: Ingo Maurer: Lucellino.**

This is, though, another and much faster type of understanding than the one we experience through the narrative.

Lakoff maintains that objectivity and subjectivity are mere myths. If we look at the examples, it quite clear that Utzons use of metaphors are subjective and very personal, but the fact that they communicate and create architecture which other people find “understandable” and “logic” indicates that metaphors can both be personal pictures and part of a common - more objective - language.

### 3. THE METAPHORISTIC METHOD: NEW SOLUTION OR A JOKE.

Many architects and designers use the metaphor as their starting point for a new assignment or involve them during the creative process – because metaphors often appears when we associate. Utzon’s drawing of cloud formations over the sea, which apparently gave him inspiration for the ceiling in Bagsværd church, is a well-known example. There are many other similar fine examples of the application of metaphors – but it is very different how they are adapted. Some designers use metaphors more direct or “naturalistic”, others much more abstract. One often sees the use of metaphors occurring when the artist wants to find a new interpretation of a problem. It is the nature of the metaphor to receive inspiration from another reality. The Opera House in Sydney is not a ship but its design strongly suggests sails, hulls and ship-constructions, which most people find beautiful and exciting, particularly in this setting. The free interpretation of the architect creates a new reality - an architecture which has never been seen before, but which, never the less, seems familiar and understandable in this setting, because it to some degree makes use of metaphors. What is interesting is that the direct transference of the ship as motive or theme to a building would normally be regarded as a bad joke. A lot of architects and designers prefer the abstract form, but even the abstract form brings about associations, because that is how our mind works. They are just not as “direct”.

We know the “metaphoric” kind of joke-design from a lot of modern designers, f.ex. Starcks desk lamp Ará from Flos or Ingo Maurers bird lamp Lucellino. Castiglioni often refers to natural objects in his lamp designs, but he always transforms the original into an abstraction as his dandelion inspired lamp Taraxacum.

It is apparent that some of the artistic quality lies rooted in the free space that arises between the abstraction and the familiar.

### 4. DICHOTOMIES: OPPOSITES AND TENSION.

Opposites are likewise a commonly utilized lingual method in order to construct and express concepts, thoughts and points of view. Opposites are often used to give opinions and points of view a sharper profile and to put emphasis on a thesis by comparing it to its anti-thesis. The better the anti-thesis is, the clearer the thesis becomes. This too applies to the sculpture’s relationship to its base, to the buildings relationship to its context – or the curved ceilings relation to the rectangular frame it is set up against. Utzon know how to use the contrast and the soft curved in-situ cast concrete ceiling shown in the section is set into at rectangular frame of prefabricated modular elements. The contrast is sharp and precise, just as the contrast between the crystalline podium and the organic sail-shells at the opera-house.

Opposites have some of the metaphor’s structure within them: we use one reality to describe another, but with the decisive difference being that the relationship between the two realities is antipathetic rather than sympathetic. Neither in lingual nor in artistic respects are opposites something that is determined beforehand, although within the concept one experiences a limitation of artistic freedom. Part of the artistic drama and handcraft of any work is the ability to create definite differences - i.e. to purposely bring opposites together in order to create contrast. This is the method used to define the thesis from the anti-thesis. They can also be formed independently, if things are taken to the extreme, and these forms are compared side by side. But what is it that mutually binds things such that we can call them opposites, and not just regard them as being highly different? How can one determine the criteria for a pair of opposites, a dichotomy?

Adversaries do not have the ability of nuances and are therefore often regarded as a more simple and “primitive” way of thinking. The either-or do tend to simplify complexity of the real world. Venturi discussed this in his book “Complexity and Contradiction”. The book is an attack on the minimalist modernism of Mies van der Rohe. “I prefer “both-and” to “either-or,” black and white, and sometimes gray, to black or white. A valid architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in several ways at once. But an architecture of complexity and contradiction has a special obligation toward the whole: its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less. ”<sup>iii</sup>

Opposites are connected diametrically with an invisible field of energy and a kind of tension-filled unity develops. Whether this unity is strong or weak is something we subjectively decide - in the physical world there are many things that can be compared or put together. The things by themselves are indifferent. Why do some comparisons become tension-filled? Which ones? These are central questions within the artist’s field of work.

**5. OPPOSITES AS LANGUAGE AND MEANING.**

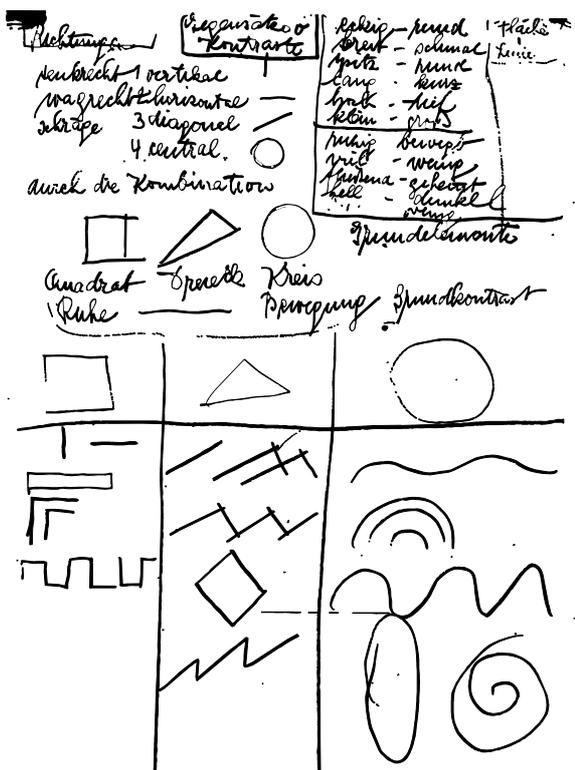
Looking at Ingo Maurers Lucellino Lamp it is quite obvious that the designer tries to make his own contrasts. Basically the contrast between the soft feather and hard glass bulb, between still and movement are common, but other layers of meaning are also present and provoking. The more general contrast between nature and technique arises when you put so different elements as natural bird wings and a electrical bulb together. The movement of the lamp and its wiring is contrasted by the circular base – even though it is just a plate of metal without any visual heaviness. All the lines of the lamp come from the “round group” in Ittens schema.

The same phenomenon – but not as provoking – is seen in the lamp of Starck. He uses the form of a cow’s horn, but doesn’t mix between natural and industrial materials. The design becomes more abstract by using shiny chrome metal. The basic dichotomy is between straight and curved, round and pointed. The lines in the design come from the round and oblique group.

It is clear that one of the methods used in design-work is to thoroughly think the idea through to its utmost effect. You make it extreme. At best this becomes great design - at its worst to something absurd and useless. This was the way Mies used. Using few contrasts and rejecting and reducing multiplicity, so that the form is forced into a simple ultimate state, bring about one-sidedness, which we often call consequent. Some designers choose to stick to the consistent one-sided form and allow its usefulness or its construction to take on compromises. Lucellino is such a design, because any attempt to make the lamp more functional by using reflectors to prevent the glare from the bulb would probably “destroy” the concept.

**6. THE NARRATIVE**

The third principle to be examined is the narrative, or story, which has a sequence of events. In it there are the metaphor’s images as well as the opposite’s contrasts. The narrative cannot be viewed by a single glance, but must be lived through. It is a chain of events - a process. A classical form of narrative is to describe a state of order. “Once upon a time.....” A description of stillness and harmony shapes the foundation - the beginning - of the story. The drama, dilemmas, crises and chaos that then develop and are experienced, give the story content. The story can have many phases and sequences of events that are interwoven, but redemption and the closing stages come when a new order is discovered: “and they lived happily ever after”. If that doesn’t happen the reader/listener is left feeling frustrated, perhaps even resentful - where did Ibsens Nora go, when she left? We see a kind of balance and symmetry in the classical story-structure, which modernism often has rejected. Just like the abolishment of solid and stable corners in architecture. Since 1920 they dissolved into transparent glass and weightless slabs of concrete. The traditional story-structure is a phenomenon that reminds us of a steady frame, which apparently is hard to accept in a modern restless society.



**Fig.3. Bauhaus student: List of Opposites used in Johannes Ittens teaching at the Bauhaus. Circle and square are opposites. The triangle is in the middle. Others mentioned are: Edged-round, wide-narrow, pointed-round, movement -still, light-dark. Movement and Still are described as “basic contrast”.**

This shows that even though Venturi rejects contradictions and the simplicity of the “either-or”, he also regards them as a tool to create a new and complex language of architecture. In fact Venturi points out that the simplicity of modernist architecture, depends on its use of very few contrasts.

Dichotomies are phenomena that exclude each other and which at the same time stay together. Their difference is not a random thing. It is not possible to put just any two things together and call them opposites. In art, design and architecture there are particular opposites that turn up as central artistic themes: Vertical and horizontal, form and space, concave and convex, light and shadow, straight and curve, organic and geometric, stillness and movement, etc...<sup>iv</sup> But what is the tension, the contrast, the inner polarity or magnet that releases the expression “opposite”?

The description of order and harmony is seldom the only theme in a narrative, as it would be too boring. The contrast between order and chaos, between peace and conflict, between security and danger are central elements in what we know as *content*. The conflicts built up tensions, which we find stimulating. The essence of the narrative is a structure: How all these things are linked together.

### 7. MODERN AND TRADITIONAL STORY-TELLING.

A 20. Century poet like Lorca uses the old 3-time tale-structure in this poem *Arbolé, Arbolé ...*. It is however the traditional frame that he uses to make the poem "modern" and "abstract", when the poem ends almost the way it begins. It has symmetry; the end and the beginning are nearly alike, but not any conclusion, nor a happy/sad ending. It goes from stillness and returns to the same kind of stillness.

*The girl with the pretty face  
is out picking olives.*

*The wind, playboy of towers,  
grabs her around the waist.*

*Four riders passed by  
on Andalusian ponies,  
with blue and green jackets  
and big, dark capes.*

*"Come to Cordoba, muchacha."*

*The girl won't listen to them.*

*Three young bullfighters passed,  
slender in the waist,  
with jackets the color of oranges  
and swords of ancient silver.*

*"Come to Sevilla, muchacha."*

*The girl won't listen to them.*

*When the afternoon had turned  
dark brown, with scattered light,  
a young man passed by, wearing  
roses and myrtle of the moon.*

*"Come to Granada, inuchacha."*

*And the girl won't listen to him.*

*The girl with the pretty face  
keeps on picking olives  
with the grey arm of the wind  
wrapped around her waist.*

*Tree, tree*

*dry and green.*

Arbolé, Arbolé . . .

Federico García Lorca<sup>v</sup>

The structure and story creates anticipation, because it is familiar to us from the tales, but Lorca disguises a certain interpretation in the end. It has rhythm and the story develops gradually. He builds up at an expectation - a tension – like in

music – but the poem has no climax. The verse opens the door for new questions and it could just as well go on

### 8. THE NARRATIVE IN FORM. RODIN'S EXAMPLE

The question is this: Are these fundamental structures of narrative also valid where form is concerned? This is already implied in the pictures that were used to describe the structure of the narrative.

In order to examine this we must look closer at two concepts: a sequence of events and movement. In the three-dimensional world a sequence of events and movement are nearly inseparable. This is partly due to the fact that we are able to be aware of certain linear- and form-sequences as movement, despite them being absolutely motionless and stationary. Furthermore, we can let our eyes pass over a form in a movement as a result of, and which are governed by, characteristic line-sequences. The sculptor Auguste Rodin mentioned movement in the naturalistic sculpture in his

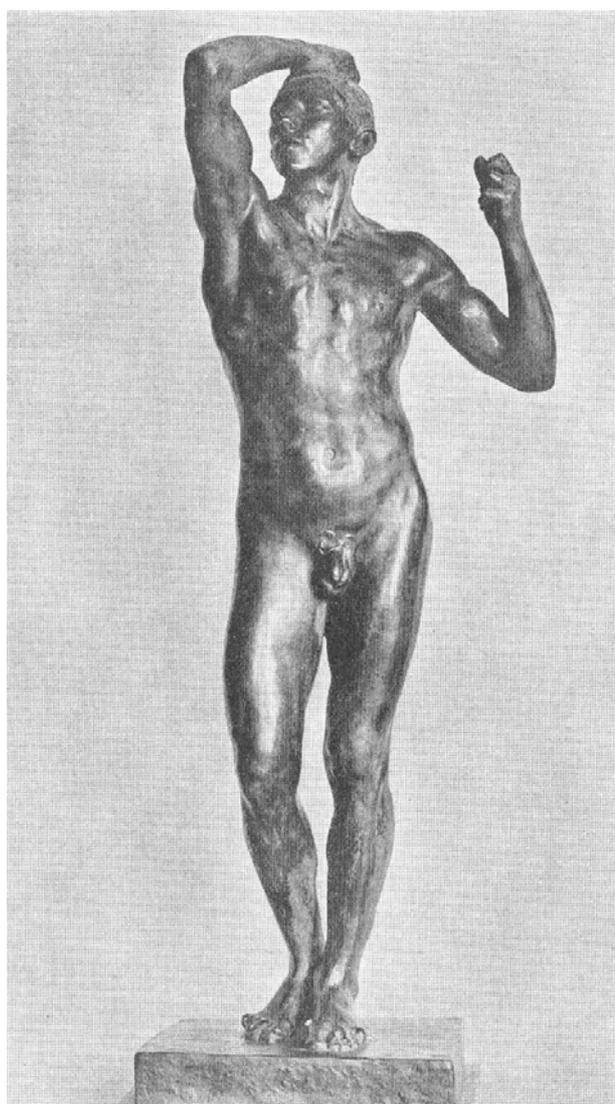


Fig 4: **Bronze Age by Rodin. (Rodin s. 51)**

conversations with Paul Gsell: "Movement is the transition from one state to another. This seemingly commonplace sentence is quite simply the key to the whole mystery. In the work of art one can dimly see what has been and what will become".<sup>vi</sup> In the conversation they discuss the ability of the photograph to produce movement. Rodin maintains that in the

photograph movement is frozen. “Movement does not develop gradually as in art. It is the artist who speaks the truth and the photograph that lies. In reality time never stands still. His picture will undoubtedly be far less conventional than the scientifically correct one, in which time is suddenly brought to a standstill, when successful art creates the impression of the different phases of a movement.”<sup>vii</sup>. By this Rodin means that the naturalistic sculpture must go further than naturalism to be capable of creating movement and we must remember that he tries to make an illusion of movement in 3-dimensional form. Photography can certainly give an impression of movement and speed – for example by using long exposure-time or series of exposures, but you can hardly apply this to a single physical form – like a sculpture of Rodin’s. On the other hand we know a lot of modern sculptures that creates the impression of movement through repetition and gradual variation of form.

Grethe Ørskov writes in her book, entitled ”Om skulptur og skulpturoplevelse” ( ”About sculpture and the experience of sculpture”), that ”rhythm emerges out of the progression and the pauses within the progression of the sculpture. The pieces of sculpture undergo changes, they stretch out further and give the progression space, they concentrate and condense and pauses in the progression appear. We can illustrate the rhythm of a dynamic sculpture as being a combination of the sculptor’s progression and pauses in progression; a theme of progression is often repeated with certain regularity.”<sup>viii</sup>

#### 9. MOVEMENT BECOMES A NARRATIVE STRUCTURE.

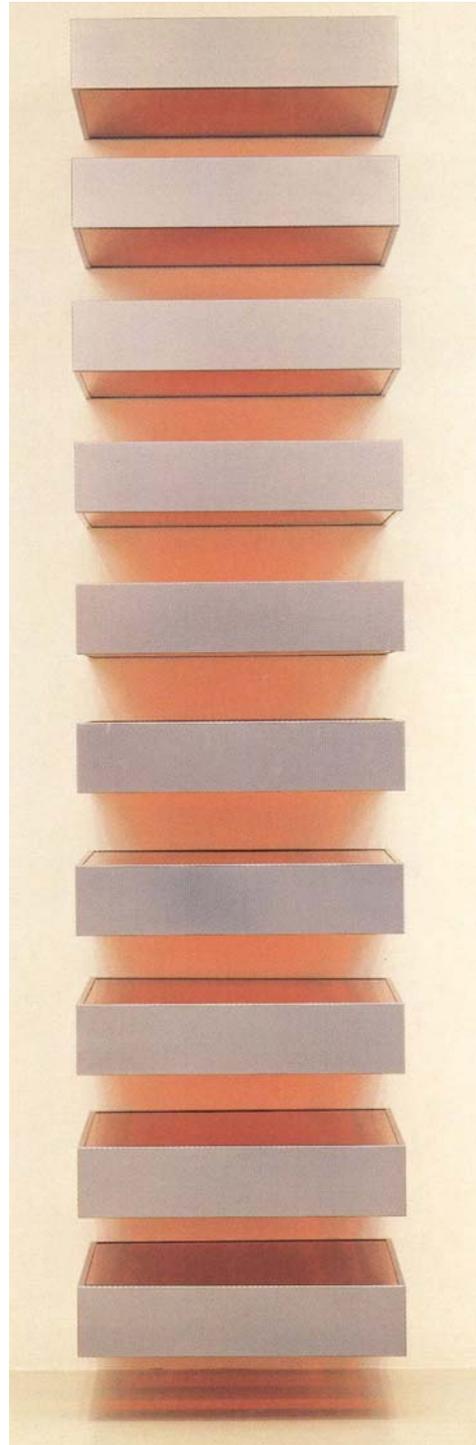
The sculpture starts its movement from the solid square base and the movement begins at the slight elevation of the left foot. “The pieces of sculpture undergo changes, they stretch out further and give the progression space, they concentrate and condense and pauses in the progression appear.” There basic contrast is between still and movement. The sculpture has a story-structure from the motionless right foot and solid base and to the boy’s calm face. The “story” becomes more dramatic and the rhythms shorter and more intense around the breast and arms. Even though the object is very different, we find the same structure in the above mentioned lamp “Lucellino”. The base is a round motionless form from which the movement of the wiring springs. The movement stops in a similar round form at the light bulb. The drama is in between with a maximum in the wings just before the “calm” round electrical bulb. Movement brings, as Rodin points out, the time factor into the world of form. When an object is experienced over time, in a progression, the narrative has the opportunity of emerging. Narratives do not have the character of the metaphors or the opposites. The narrative of a form is not the pictorial experience in a single glance, but the eye’s gradual progression through the form’s differences. This can happen both continuously and rhythmically. If it is mere repetition of the same theme or form, then the movement dies out. If we see a link between forms and lines (when things combine, or a pattern can be seen) then an understanding begins to emerge, which is of a different and more profound character than that which comes from a momentary casual gaze.

The designer can control the rhythmic understanding of the form by designing details and surfaces that stop and catch attention or allow the eye to quickly glide on. This effect is reached through the effects of differences, contrasts or the use of homogeneous – or monotone - harmony.

Kandinsky describes the time element in connection with his studies of Rembrandt’s paintings: ”I felt that his pictures hesitated for a long time and interpreted this such that I hesitatingly had to empty one part at a time. Later on I understood that this way of dealing with his works conjured up

an element on the canvas, something which was at first foreign to the painting and unapproachable, namely Time”.<sup>ix</sup>

Kandinsky speaks here about another type of movement, namely that which the viewer does when experiencing the picture. The picture is experienced not only immediately, but also gradually like a story. A great difference between experiencing a form and a written story is that in the story the order is fixed, while in a pictorial composition the order of experience is much freer. The whole “story” is present for the viewer.



**Fig 5. Donald Judd: Sculpture in aluminium and acrylic.**

Judds sculpture is based on monotone repetition and the play of coloured light. The light creates a simple vertical movement through increasing intensity of colour and makes a difference

between up and down. The language is abstract and without metaphors – but the use of contrasts is sharp and clear: Warm light against cold edged metal boxes. Monotone and static edged form versus slightly changing “immaterial” soft light. We see a modern story-structure without a clear difference between beginning and end. The form could continue endlessly – something like the poem of Lorca – but Judds story is minimal. No rhythm and no metaphors – just contrasts.

Even though the boxes are deliberately anonymous and abstract, “understanding” is somehow related to the changing of light with develops in the empty space between the monotone repetition of static boxes. This builds up an increasing tension. Even though the geometry is very simple and clear, the light makes it “hesitate” for some time.

## 10. CONCLUSION.

The above descriptions give an understanding of the significance of the three concepts – using the connection between language and picture as a key to develop descriptions and understand of three-dimensional form. They deal with essential aspects the aesthetic work.

The main point of focus is how we connect different elements of the form. Clarification of the three concepts and their interaction occurs due to the absence of all the other aspects of form and because the understanding of language and form is used symmetrically. This article should show how central all are to the creative process as well as to the appraisal of objects of form, because they represent some fundamental ways of structuring our thinking and perception

We see that the metaphor has the ability to inspire and create new solutions – but also to create a visual joke. It depends of the degree of abstraction. When the metaphor is invisible the work becomes abstract.

### *The Metaphor/the similar:*

*Is an understanding of the form based on what is previously known/ what it looks like or what it could be. Association. Vision. The ability of linking between different - but sympathetic - worlds. The metaphor is a key to understand the artistic space between the abstract and the naturalistic recognizable, but the last can also be used to create jokes in form.*

The contrast has the ability of clarifying things; it works more “mechanical”, but can also be used more conceptual - like the contrast between nature and technique. Then the contrast becomes a metaphor. It is an important tool in abstract work, when the metaphor and the rhythmic story-structure are missing. The metaphor works with our ability of linking between different - but sympathetic - worlds. The contrast works with our ability to see and feel tensions between adversaries. The use of contrasts make things appears more sharp and clear. Using very few contrasts and rejecting and reducing multiplicity, so that the form is forced into a simple ultimate state, bring about one-sidedness, which we often call consequent. The use of many contrasts is a way to create and manage complexity.

### *The Dichotomy/the opposite:*

*Is an understanding of the form based on differences, on contrasts and tensions. Few contrasts create simplicity - many create complexity. The use of opposites creates dramatic form but it also makes things clear. Few opposites often makes the form look simple, clear and “consequent”. Opposites have the ability of linking between different – but antipathetic – worlds.*

The narrative appears in the contrasted space between rest and movement, order and chaos. It does not have the suddenness of the metaphor or contrast, but depends on our ability to connect things over at period of time. This is why movement and rhythm are connected to the narrative. The narrative is an organizing structure and a rhythmic flow not a picture, and a central key to understand what we know as *content*. When a form “hesitates” it can be narrative, because new stories become visible in the form. The narrative has a kind of symmetry between beginning and end, therefore we see it as stabile but also traditional frame. Without the end the story loses its definitive character and becomes open for interpretations. If you cut away the beginning or end of a form, something similar will happen.

### *The Narrative/the connection:*

*Is an understanding of the form based on an experience of a sequence of events and of interconnection. Storytelling can be experienced through movement and changing form. The narrative is also found in the deeper understanding which demands time and consideration of various elements in the form. The narrative is complementary to the metaphor, meaning that the last gives a deeper and more thorough understanding through one picture, while the narrative offers the possibility of a deeper understanding of all the images in the picture. The narrative is a linking structure.*

The three concepts develop the knowledge of form because they represent a new way of thinking related to form. Their focuses are on the pictorial and aesthetic aspects, which are so difficult to describe and put into a model or a system. We do not have at mutual theory of form, but a lot of elements. Models and theories that describe the pictorial elements are extremely relevant to education at university level because artistic know-how is not a master-apprentice in this education system.

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## NOTES:

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1. <sup>i</sup> Thomas Arvid Jaeger. "Modsætninger" (Ph.D thesis 2004)
2. <sup>ii</sup> Bek, Lise mfl. Rumanalyser.
3. <sup>iii</sup> Venturi, Rudolf. Complexity and contradiction... s.16
4. <sup>iv</sup> A full list of these dichotomies: See Jaeger., Thomas Arvid. "Modsætninger"
5. <sup>v</sup> The Selected Poems of Federico García Lorca, translated by William Logan. Published by New Directions, 1955.
6. <sup>vi</sup> Rodin, August. Om kunst s.54
7. <sup>vii</sup> Rodin, August. Om kunst s.54
8. <sup>viii</sup> Ørskov, Grethe: S. 65
9. <sup>ix</sup> Kandinsky, Wassily. Tilbageblik..s